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sought to meet every responsibility which his youthful lapse imposed upon him. In October, 1820, he and his wife, his sister Dorothy, Henry Crabb Robinson, and three others, were in Paris, frequently exchanging visits with Madame Caroline Baudouin and her husband and mother. It is impossible—and may always remain impossible—to ascertain why, after the Calais meeting in 1802, a marriage between “Madame” Vallon and the poet was not entered upon.

G. H. C.

JOSEPH CONRAD: HIS ROMANTIC-REALISM. By Ruth M. Stauffer. Boston: The Four Seas Company. 1922.

This little book is full of substance of the right kind. Although thoroughly appreciative, it is essentially sane and discriminating. We have already valuable monographs on Joseph Conrad, and this new book is a worthy addition to the number. The very title emphasizes what, in my opinion, constitutes the main significance of Conrad. The author attempts to show that Conrad is both romantic and realistic in subject-matter, in method of treatment, and in attitude towards life. This is another way of saying that Conrad has the manner of a realist and the soul of a poet. Richard Curle had already used the term “romantic realism” with reference to this novelist; and Hugh Walpole had devoted the last chapter of his book to the same subject. The following sentence from Mr. Walpole’s chapter sums up his feeling in the matter: “We have been shown in *Nostramo* something that has the color of *Treasure Island* and the reality of *New Grub Street*”. The new book, however, is devoted exclusively to the driving home of this idea.

Although a realist in his fidelity to detail, Conrad views life more broadly than the typical realist. The following sentences, the first from *Chance*, the second from *Victory*, paraphrasing Shakespeare, are suggestive in this connection: “An ideal is often but a flaming vision of reality”; “There are more spells than your commonplace magician ever dreamed of”. By taking account of the poetry and the mystery of life, Conrad escapes the one-sidedness which we usually find in the realistic novel of to-day.

But, since it is my main object to interest the reader in the book, and since it is full of quotable passages, I can hardly do better than to cull a few representative specimens and let them speak for themselves:—

“The Romantic-Realist, then, aims to translate into the medium of fiction life as it actually is. Both the real and the romantic are inherent in all human affairs; and Realism or Romanticism is, after all, a matter of emphasis.” “With the poetic imagination of the Romanticist and the minute observation of the Realist, Conrad assembles into an impersonal study of motives, conduct, and character that is at once as restrained and as passionate as life itself, those incongruous and startling incidents, or those apparently matter-of-fact occurrences which side by side throng past us in daily existence.” “The descriptions in Conrad, however poetic they may be, always keep touch with reality through some minuteness of detail in sharp contrast with the previous picturesqueness of the scene, or through alternate successions of Romantic and Realistic methods.” “As in life, sublime and commonplace mingle.” “So is Romance the core of Reality.” “In all that Conrad has written, the outlines of his sharply intense Realism are blurred by the softening shades of his Romanticism, blending like the mingled light and gloom of his own favorite allegory of this tenebrous life of ours.”

For the sake of brevity I have restricted myself to the main idea of the book. It also gives us, however, many interesting sidelights on the work and the place of Conrad. Students of the contemporary novel will, I believe, find this monograph really worth while.

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AN INTRODUCTION TO POETRY. By Jay B. Hubbell, Ph.D., and John O. Beaty, Ph.D., Professors of English in Southern Methodist University, Dallas, Texas. New York: The Macmillan Company. 1922. Pp. xxvii, 524.

This little book charms while it instructs and is as intriguing as it is scholarly. It is a real introduction to true poetry. It shows the reader what is real poetry and why, and also shows how to love and enjoy it. It not only describes in simple,